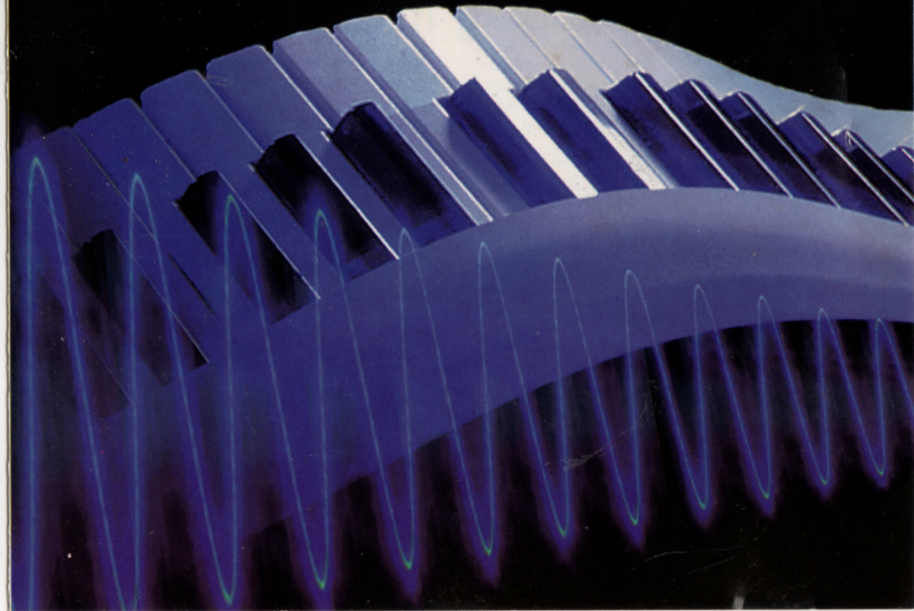


NEMESYS™

GIGAPIANO™



Wink's piano, (at Austin Recording Studio) is a Yamaha Concert series Grand with real ivory keys. Yamaha stopped using real ivory a few years ago when they realized that the world's population of elephants was not reproducing themselves fast enough to keep up with the demands for Yamaha pianos.

I really like the sound of this Yamaha...
It's very **smooth and consistent**
from low range to high range with a very
even sounding midrange.

GIGAPIANO™

The piano is about 15 years old and Wink keeps it very well maintained in its own room. I've told Wink many times that no matter what, I get first dibs on that piano when and if he ever sells it (probably never).

Some of the Artists who have made popular records with this piano include: Asleep At The Wheel, winner of multiple Grammy Awards (Tribute To The Music Of Bob Wills, Western Standard Time, 10), George Strait... Triple platinum RIAA Award winner (Big Balls In Cowtown), Dr. John's Production of Marcia Ball, Angela Streili, and Sarah Brown (trio), Dolly Parton (Wild Texas Wind Soundtrack - made for TV movie). So, many other solo piano projects I can't remember.

I've sampled the piano myself a few times before... but not to the extent that was done for THIS recording. Back then, I did not have the luxury of a gig's worth of ram... so as a compromise, I settled for just 12 notes (yeah, I know it wasn't much, but for back then it sounded pretty darn good). However, this recording takes a GIANT LEAP over what was done then.

One of the great things about this piano is how it resonates when the damper pedal is down. To me, it sounds like free spirits in ethereal clouds.

The Mic's that were used to record the Piano were (2) Audio Technica AT-4033 condensers connected to Canare Star Quad mic cable (with Neutrik Gold Connectors) into a pair of Jensen Twin Servo Mic Pre's. The pre's output was then sent to a set of 20 bit Philips A/D converters though additional Canare Star Quad cable. The 20 bit digital was sent to an Adb Multi Wave Pro 24 bit transfer card to the computer's hard disk. Dave Govett did all the edits using the 20bit original source to produce the files to be imported into the sample editor (the GigaSampler™ Instrument Designer).

There was also an additional stereo mic placed a bit farther away from the piano for a little bit different sound perspective. This mic (an AMS SoundField Mark V) was recorded directly into



its own Philips 20 bit converter through a pair of Sontec Mic Pre's and is phase coherent to the primary mics. **by larry seyer**

Dave here.

I received all the piano samples on TWENTY or so 1 gig lomega Jaz disks in 20 bit format (from a tattered, red-eyed person who came crawling out of the studio). After editing-out all the non-keeper takes (except for Elysia's rendition of 'Girl from Ipanema') in Steinberg Wavelab they were normalized (in 20bit) followed by a pass or two of Sonic Foundry noise reduction (on the soft velocities) then finally dithered to 16 bit. The wave files at this point were very long with several notes each so I ran them through Jim's almost flawless "split wave" program (from the infamous sleaze-ware series) that split the takes into individual .wav files with the unity note embedded in the sample chunk of the wav. In the end there were 8 folders full of 88 wave files for 4 velocities pedal up and down. After, we simply dragged them into the GigaSampler™ editor and the wizard automatically maps every sound out by unity note. Done! (OK, so we DID play with the release times a little bit). As of this writing we are working on the sample release so that staccato samples will ring like the real piano by triggering a staccato sample release if the note is released quickly.

by dave govett

This piano represents a big step in sampling, with over a gigabyte of stereo samples, no loops, rich resonant pedal down samples, release-triggered sound-board resonance that varies over time (great staccato playing), and wide dynamic timbre. But it all comes down to the instrument, who's true character is captured in much greater detail than that attainable by previous technology.

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We hope that all of the World's finest piano's will become available in this new format (such as those recently announced by EastWest Communications) to finally fulfill the logistical impossibility of bringing the world's top instruments into your studio, without any loss of creative options or sonic integrity.

THERE IS NO REVERB used in the instrument. ALL RESONANCE IS FROM THE PIANO ITSELF! There are two types of resonance captured into this 1GB piano, use the controllers from the table below to turn these on/off:

	MIDI CONTINUOUS CONTROLLER #	VALUE 'OFF'	ON
RELEASE RESONANCE	94 (EFFECTS 4 DEPTH)	(0-63)	(64-127)
PEDAL DOWN SYMPATHETIC RESONANCE	95 (EFFECTS 5 DEPTH)	(0-63)	(64-127)

You will hear the release resonance mostly on short staccato notes with the pedal up (and damper 'thunk' comes through in the G4-F6 appx range). The sympathetic string resonance (pedal down) is so prominent in this piano that it may be too overwhelming in some mix contexts, thus you can control it dynamically if desired. For solo piano, however we hope that you will find it to be an unparalleled experience.

Please use a digital output (preferably with support for 20 bit or higher) from your PC and an external D/A, (let us know if it's a religious experience)!